

1825 — 1925

Norwegian-American Centennial

Cantata

TEXT BY B. J. ROTHNEM
MUSIC BY F. MELIUS CHRISTIANSEN

18



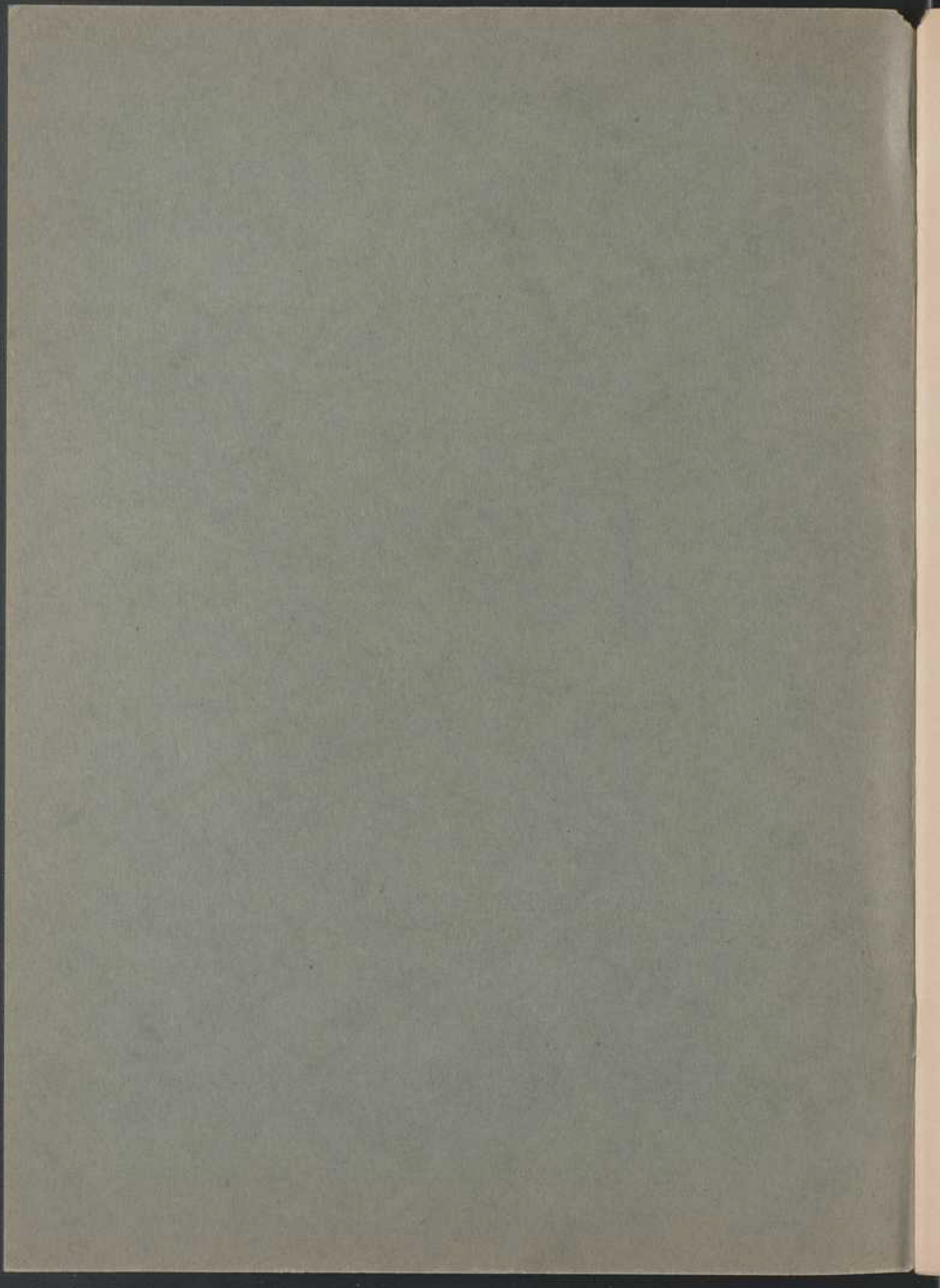
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1825-1925
NORWEGIAN-AMERICAN
CENTENNIAL
CANTATA

FOR
SOPRANO—BARITONE—
CHORUS *and* ORCHESTRA



Text by
B. J. ROTHNEM



Music by
F. MELIUS CHRISTIANSEN



Published by
THE CENTENNIAL COMMITTEE of
THE NORWEGIAN LUTHERAN CHURCH
IN AMERICA



MINNEAPOLIS
AUGSBURG PUBLISHING HOUSE

1925

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AUGSBURG PUBLISHING HOUSE
MINNEAPOLIS, MINN.

PRINTED IN U. S. A.

DEDICATION

THE Land of the Midnight Sun has furnished much of the brawn and brains which has made America what it is today. This Centennial Cantata is dedicated to the memory of the bold pilgrim fathers who one hundred years ago left their ancient homeland to brave the stormy ocean in their frail craft and build them new homes, schools and churches in the broad expanses of the Sunset Land. They made the wilderness to blossom as the rose. Multitudes have followed the fifty-two hardy adventurers of 1825, and today no less than two millions of American citizens are proud to own their Norse ancestry.

America has been enriched not only by the thrift, enterprise and patriotic devotion of these immigrants from Norway and their numerous descendants, but also by their not inconsiderable contributions in the fields of education, statesmanship, the Church, science, art and music. The land which has produced composers such as Edvard Grieg, Halfdan Kjerulf, Christian Sinding, Ludvig Lindeman, a virtuoso such as was Ole Bull, has, among many other prominent composers and conductors, also given America a Professor F. Melius Christiansen, still in the heyday of strength and activity.

It is with great satisfaction that the Committee on the Centennial Celebration designated by the Norwegian Lutheran Church in America sends forth the present Commemoration cantata. This satisfaction arises not only from the fine literary quality of the text, but also, and chiefly perhaps, from the inspiring music furnished by our own Professor F. Melius Christiansen, director of the famous Saint Olaf Lutheran Choir, an organization of some sixty mixed voices, than which there is no finer chorus in the land. Its fame has gone beyond the sea; its conductor is without a peer.

It is the fervent hope of the Committee that the cantata may be rendered in all of our Lutheran churches and communities on Commemoration Sunday, July 5, 1925, in every parish throughout our country and Canada, thus rendering simultaneous tribute to the virtues and achievements of our intrepid forefathers. May their fortitude, integrity and God-fearing devotion remain an inspiration and example to all the coming generations!

—THE CHURCH CENTENARY COMMITTEE.

March 15, 1925.

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Norwegian-American Centennial Cantata

№ 1. INTRODUCTION AND CHORUS

F. MELIUS CHRISTIANSEN

Maestoso-Con Moto M.M. ♩:76

PIANO

The musical score is written for piano and consists of five systems of music. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a dynamic marking of *ff* (fortissimo) and includes several triplet markings. The first system ends with a *mf* (mezzo-forte) marking. The second system features a *p* (piano) marking. The third system continues with *mf*. The fourth system includes a *p* marking. The fifth system concludes with a *p* marking. The score is characterized by a mix of eighth and sixteenth notes, often grouped in triplets, and includes various articulation marks such as accents and slurs.

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First system of musical notation. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line with eighth notes. Dynamics include piano (*p*) and forte (*f*).

Second system of musical notation. The right hand continues with chords and eighth notes, and the left hand has a bass line. A piano (*p*) dynamic is indicated.

Third system of musical notation, marked *Tempo di Marcia*. It features a change in tempo and includes dynamics such as forte (*f*), piano (*p*), and fortissimo (*ff*). There are also triplets and accents.

Fourth system of musical notation, marked *poco a poco cresc.*. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Dynamics include piano (*p*) and fortissimo (*ff*).

Fifth system of musical notation, marked *Chorus rise.*. It features a series of chords in the right hand and a bass line in the left hand. Dynamics include fortissimo (*ff*) and piano (*p*).

Chorus

ff

Yes, we love this land of ours, As with moun-tain domes,
Norse-men, in what ev-er sta-tion Thank your might-y God;

Storm-lashed o'er the sea it tow-ers With the thou-sand homes,
He has kind-ly saved our na-tion From op-pres-sion's rod.

p

Love it dear-ly ev-er think-ing Of our fa-thers' strife, And the
That for which our sires con-tend-ed, And our moth-er's wailed Si-lent-

cresc. *f*

land of Sa - ga sink - ing, Dreams up - on our life, And the
 ly the Lord de - fend - ed, So our rights pre - vailed, Si - lent -

land of Sa - ga sink - ing, Sink - ing dreams up - on our life.
 ly the Lord de - fend - ed, So our rights, our rights pre - vailed.

NO. 2. NORWAY AND ITS PEOPLE
(Chorus)

Andante Maestoso M. M. ♩ : 76

I the Lord, O North-land,

formed thee When the world I planned and wrought, And a north - ern gem I

sought me, To dis-play my deep-est thought. From the waves that wash thy

shore-line Raised I thee by might-y throes; Gave thee domes and rock - y

tur-rets, Capped with ev - er-last-ing snows Deep I cleft for fjords thy

Decked thy slopes with sol - emn

moun-tains, Fash-ioned val - leys by my hand; Decked thy

for-ests, Sil - very streams spread o'er the land. I gave fra - grance to thy

slopes with for ests, Gave thun - der

flow-ers, Thun - der to thy might - y falls:

to thy might - y falls: Laid a laugh - ter in thy

brook-lets, Ech-oes in thy gran-ite walls. Peo-ple, cra-dled 'tween the

moun-tains and the sea, I fost-ered true, Gave them wills with strength of

Do-vre, Love as deep as o-cean's blue; Hon-est hearts un-flinch-ing

jus-tice, Ar-dent love of lib-er-ty Such the cra-dle gift I

mf

gave them, With a fer-vent faith in me, With a

p

fer-vent faith in me.

pp

cresc.

Hard I chast-ened these my

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a rest for four measures followed by the lyrics "Hard I chast-ened these my". The middle staff is the bass line, and the bottom staff is the piano accompaniment, which includes a complex arpeggiated figure in the right hand and a steady bass line in the left hand.

chil - dren, Tried their pa - tience by their needs, Their en -

The second system continues the musical score. The vocal line has the lyrics "chil - dren, Tried their pa - tience by their needs, Their en -". The piano accompaniment continues with similar textures, including arpeggiated figures and block chords.

dur - ance by the o - cean Storm-tossed scene of no - ble deeds. But I

The third system concludes the musical score on this page. The vocal line has the lyrics "dur - ance by the o - cean Storm-tossed scene of no - ble deeds. But I". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

gave them in - spir - a - tion in the beau - ties that a -

cresc. *3*

cresc.

bound; Led their minds to faith and fan - cy By the

cresc. *3*

cresc.

moun - tains, gold - en crowned. Firm I built my church a -

Hymns 1

mong them: Lu - ther's faith their hearts found true;

gave them, deep, me - lo - dious As the na - ture that they knew. Sa - cred

Hymns I gave me - lo - dious, And

truth I taught their chil - dren, Trained their hearts to hon - or me.

trained their hearts to hon - or me. As the

church-bells call to wor-ship From the moun-tains to the sea,

This system contains the first two lines of music. The top line is the vocal melody, and the bottom line is the piano accompaniment. The key signature is two sharps (D major), and the time signature is 4/4. The lyrics are: "church-bells call to wor-ship From the moun-tains to the sea,". There are triplets in the vocal line and piano accompaniment.

From the moun-tains to the

This system contains the next two lines of music. The vocal line continues with the lyrics "From the moun-tains to the". The piano accompaniment features a prominent triplet in the bass line. A *cresc.* (crescendo) marking is present above the vocal line.

sea, to the sea

(Chorus remain standing)

This system contains the final two lines of music on the page. The vocal line concludes with the lyrics "sea, to the sea". The piano accompaniment features a complex texture with many beamed notes. A *cresc.* marking is present above the piano accompaniment. The instruction "(Chorus remain standing)" is written above the vocal line.

NO. 3. THE CREATOR'S PRAISE

(Chorus and Audience)

M. M. $\text{♩} = 76$

f Trump.

(Audience rise)

O Fa - ther in heav'n thy works give praise And sing the Cre - a - tor's
 But fair - er than earth or vault - ed sky Is Je - sus, our soul's dear

The musical score is arranged in three systems. The first system shows the piano accompaniment and a trumpet part. The piano part has a treble and bass clef, with a dynamic marking of *f*. The trumpet part is marked *f* and has a dynamic marking of *ff*. The second system shows two empty staves for vocalists, followed by piano accompaniment with the instruction "(Audience rise)". The third system contains the vocal melody with lyrics in both treble and bass clefs, and piano accompaniment.

sto - ry. From peb - ble to star - ry host they raise An
Sav - ior. His love, as a ris - ing sun on high, Sheds

an - them to crown thy glo - ry. And man, with thy im - age
mer - cy and life and fa - vor. As chil - dren of this great

in his soul Kneels low in his awe be - fore Thee.
love we rise To praise and a - dore Thee ev - er.

(Everybody seated)

Nº 4. YEARNINGS

(Baritone)

Andante Expressivo M. M. ♩ = 63

p *f* *mf*

I wan - der in the val - ley, And long for larg - er

p *p.*

view; I climb the cloud swept moun - tain, There dis - tance beck - ons

f *p*

too! I stand up - on the wave beat shore And hear the surge of

cresc. *cresc.*

f *mf*

sea; It sings the on - ly song I hear: _____ A -

way, I'll car - ry thee! _____ The swal - low

speeds on the north - wind to the south - ern sun - lit sky; _____

_____ It heeds the call with - in it, _____

Faster tempo

p And I, and I, why should not I?

Faster tempo

f *mf*

f I want the freedom of the West, The chal - lenge of the

new,

a tempo *mf* *p*

The sun-light of my soul re-flect The rain-bow in the dew.

a tempo *p*

p

Great God, it is a call from Thee That tugs with-

Allegro *ff*

in my breast! Let go thy hold, O na-tive land,

Allegro *pp* *ff* *ff*

and bless me for the West.

NO 5. THE DEPARTURE

(Soprano and Chorus)

Andante M.M. ♩ : 63

Piano introduction in B-flat major, 6/8 time. The music features a gentle, flowing melody in the right hand and a steady bass line in the left hand. The tempo is marked 'Andante' at 63 beats per minute.

Piano accompaniment for the first vocal line, continuing the introduction's mood with soft chords and a steady bass line.

Soprano

Soprano vocal line for the first phrase, starting with a soft 'p' dynamic. The melody is simple and expressive, matching the piano accompaniment.

Waves are break-ing, hearts are 'aching, The white-winged sloop is set to fly.

Piano accompaniment for the second vocal line, providing harmonic support for the soprano's melody.

Soprano vocal line for the second phrase, continuing the melody with a soft 'p' dynamic.

Tears are roll-ing, voi - ces call-ing Out at last a fond good-by.

Piano accompaniment for the final phrase, concluding the piece with a gentle, fading accompaniment.

Sails are heav-ing, they are leav - ing! Fa-ther! Keep them in Thy hand.

mf

Shores re - ced-ing, prayers are plead-ing: God, O bless our na-tive land!

Chorus
(seated)

Sails are heav-ing, they are leav - ing! Fa-ther! Keep them in Thy

mf *ff* *p*

God, O bless our na-tive

hand. *p* Shores re- ced-ing, prayers are plead-ing: God, O bless our na - tive

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line.

They are leav - ing,

land! *poco a poco dim.* They are leav - ing, Shores re - ced - ing, They are leav - ing
They are leav - ing, They are leav - ing

The second system continues the musical score. The vocal line has a dynamic marking of *poco a poco dim.* (poco a poco diminuendo). The piano accompaniment continues with similar rhythmic patterns. The lyrics are split across the vocal line and the piano accompaniment.

They are leav - ing, They are leav - ing

shores re - ced - ing, *pp* leav - ing. *ppp* ing.

The third system shows the vocal line with dynamic markings of *pp* (pianissimo) and *ppp* (pianississimo). The piano accompaniment features a *Morendo* marking, indicating a gradual decrease in volume. The lyrics are split across the vocal line and the piano accompaniment.

№ 6. AT SEA
(Orchestra - Baritone - and Chorus)

Allegro M. M. ♩ - 138

The musical score is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first system begins with a piano (*p*) dynamic and features a prominent bass line with a steady eighth-note accompaniment. The second system includes a crescendo (*cresc.*) marking and shows more complex melodic lines in both staves. The third system features a forte (*f*) dynamic and continues the rhythmic patterns. The fourth system has another crescendo (*cresc.*) and shows a transition in the bass line. The fifth system concludes with a forte (*f*) dynamic and a final melodic flourish in the treble staff.

Piano accompaniment for the first system. The right hand features a melodic line with a crescendo marking. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *cresc.*

Piano accompaniment for the second system. The right hand continues the melodic line with a forte *f* dynamic. The left hand accompaniment becomes more complex with sixteenth-note patterns. Dynamics include *f* and *mf*.

Piano accompaniment for the third system. The right hand has a more active melodic line. The left hand accompaniment features chords and moving lines. Dynamics include *f* and *mf*.

Chorus
(seated)

Andante

Vocal line for the chorus, marked *mf*. The lyrics are: "Com-mit un-to His keep - ing thy way and all thy grief, Who".

Andante

Piano accompaniment for the chorus section, marked *mf*. The right hand provides harmonic support for the vocal line with chords and moving lines. The left hand plays a steady accompaniment.

has the high-est heav - en at hand for thy re - lief; Who binds the tem-pest's

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "has the high-est heav - en at hand for thy re - lief; Who binds the tem-pest's". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line with chords and moving lines.

fu - ry, and smoothes the storm-y crest, He al- so guides thy foot - steps in

The second system continues the musical score. The vocal line lyrics are: "fu - ry, and smoothes the storm-y crest, He al- so guides thy foot - steps in". The piano accompaniment continues with similar harmonic and rhythmic patterns, providing a steady accompaniment for the vocal line.

ways He knows are best.

The third system concludes the musical score. The vocal line lyrics are: "ways He knows are best." The piano accompaniment features a final cadence with a key signature change to two flats (B-flat, E-flat) and a common time signature. The score ends with a double bar line and repeat signs.

Baritone

Land! 'tis A-mer-i-ca! Land of our dreams!

Chorus

Land! 'tis A-mer-i-ca!

CHORUS

Land of our dreams! So sought in our pray'rs, so veiled by our fears.

Baritone

God, Thou hast saved us through treach-er-ous streams; Now bless Thou our land - ing, bless

all com-ing years!

'Tis A-mer-i-ca! Land of our

dreams!

(Chorus remain standing)

Attacca

NO. 7. TO AMERICA

(Baritone and Chorus)

Maestoso ♩ : 76

Piano introduction in G major, 4/4 time, marked *Maestoso*. The music features a steady bass line with chords and a more active treble line with chords and some melodic movement. Dynamics include *f* and *ff*.

Hail thee, land that Leif dis-cov-ered, Land Co-

Baritone vocal line: Hail thee, land that Leif dis-cov-ered, Land Co-
 Piano accompaniment: Chords and bass line supporting the vocal line. Dynamics include *f* and *mf*.

lum - bus found a - gain; North and South have thee re - cov - ered As the

Baritone vocal line: lum - bus found a - gain; North and South have thee re - cov - ered As the
 Piano accompaniment: Chords and bass line supporting the vocal line. Dynamics include *f* and *mf*.

prom - ised land of men. Now a - gain the North - men claim thee, Vi - king

Baritone vocal line: prom - ised land of men. Now a - gain the North - men claim thee, Vi - king
 Piano accompaniment: Chords and bass line supporting the vocal line. Dynamics include *f* and *mf*.

hearts shall win thy love; By a-chiev-ing they shall gain thee Through the

grace of God a - bove. Chorus
Now we ask nor fame nor lau-rels For our

kins-man's name the right; But a place where prayer and chor-als May with

dai - ly tasks u - nite. And we prom - ise faith's en - dea - vor, Strength of
 arm and light of soul, All we are, we pledge for - ev - er Un - der
 God, the Lord of all. Hail thee, land, hail thee,
 hail, hail!

(Chorus seated)

NO 8. IN THE NEW HOME

(Soprano)

Allegro M. M. ♩ = 126

mf

Deep in the for-est, on sun-show-ered plain,

f *ff*

The North-men are build-ing their homes once a -

mf

gain ——— 'Tis clear - ing the woods, 'tis break - ing the

mf

sod, In want and in tri-al, yet trust-ing in God. —

In lone-li-ness of-ten their hearts live once more in far a-

way — North — land: they walk as be-fore To church in the

val-ley and sing with the rest Then pray they for all that in Nor-way was best.

But ban-ish all

dream-ing, there's work to be done! So

toil they from day-break till set-ting of sun; And

win for their chil-dren a home-land all fair, With schools and with

church-es, in an-swer to pray'r. A - mer - i - ca gave, but she al - so re -

cieved a cult - ure through ag - es of prog-ress a-chieved, And this be her

great-ness, her gift and re-nown: A peo-ple's de - vo-tion to God!

This be our crown!

Nº 9. MY COUNTRY, 'TIS OF THEE

(Chorus and Audience)

The first system of the piano introduction features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a forte (f) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment.

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic fragments, while the left hand maintains a consistent rhythmic pattern.

The third system of the piano introduction shows the right hand playing a series of chords that lead into the vocal entry. The left hand continues with a steady accompaniment.

The first system of the vocal line is written on a single staff with a treble clef, one sharp key signature, and a 3/4 time signature. It begins with a forte (f) dynamic and contains the first line of the lyrics.

1. My coun - try! 'tis of thee, Sweet land of Lib - er - ty,
 2. My na - tive coun - try, thee, Land of the no - ble free,
 3. Let mu - sic swell the breeze, And ring from all the trees
 4. Our Fa - ther's God! to thee, Au - thor of Lib - er - ty,

The bass line for the first system of the song is written on a single staff with a bass clef, one sharp key signature, and a 3/4 time signature. It provides a steady accompaniment for the vocal line.

The piano accompaniment for the second system of the song consists of two staves (treble and bass clefs) with a one sharp key signature and a 3/4 time signature. The right hand plays chords and the left hand plays a steady bass line.

Of thee I sing: Land where my Fa - thers died!
 Thy name I love; I love thy rocks and rills,
 Sweet Free - dom's song: Let mor - tal tongues a - wake;
 To thee we sing: Long may our land be bright

Land of the Pil - grims' pride! From ev - 'ry moun - tain side
 Thy woods and tem - pled hills: My heart with rap - ture thrills
 Let all that breathe par - take; Let rocks their si - lence break,
 With Free - dom's ho - ly light: Pro - tect us by thy might,

Let free - dom ring.
 Like that a - bove.
 The sound pro - long.
 Great God, our King.

No 10. HYMN OF PRAISE

(Chorus and Audience)

First system of piano introduction. Treble clef, bass clef, key signature of two sharps (D major), 4/4 time. Dynamics include *f* and *sf*.

Second system of piano introduction. Treble clef, bass clef, key signature of two sharps (D major), 4/4 time. Dynamics include *f*.

Third system of piano introduction. Treble clef, bass clef, key signature of two sharps (D major), 4/4 time. Dynamics include *sf*.

First system of vocal melody. Treble clef, key signature of two sharps (D major), 4/4 time. Dynamics include *f*.

1. Let North land peaks, Co - lum - bia plains Proclaim God's love and fa - vor! Let
 2. Thy lov - ing kind - ness, O how great! Its ex - el - lence we cher - ish. There

First system of bass line for vocal melody. Bass clef, key signature of two sharps (D major), 4/4 time.

First system of piano accompaniment for vocal melody. Treble clef, bass clef, key signature of two sharps (D major), 4/4 time. Dynamics include *sf*.

east and west raise high the strains of praise to God for - ev - er! For
fore in lov - ing trust and faith we go, we shall not per - ish. The

guid-ance and for care, for boun-ties large and fair, For truth and light di -
shad-ow of thy wing shall bless-ed shel-ter bring In fu - ture as in

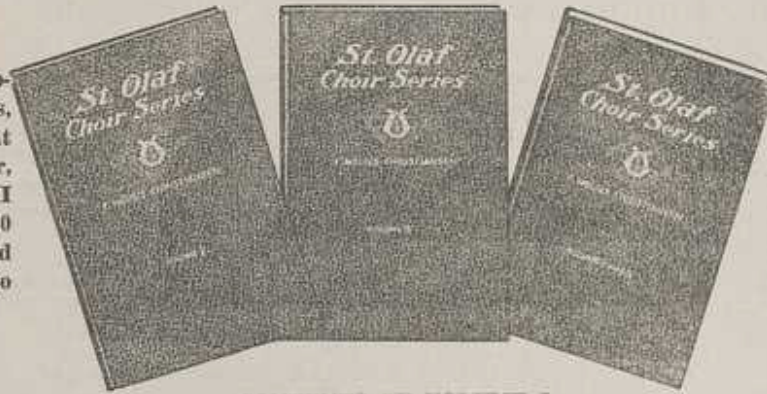
vine That kept us safe - ly thine, Through a hun-dred years en - dea - vor.
past; God let thy mer - cy last Through-out all gen - er - a - - tions.

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Announcement

of Important Centennial Publications

Under the auspices of the Norwegian Lutheran Church of America, thru its Centennial Committee, the following publications in commemoration of the centennial of the sailing of the sloop "Restaurationen" from Stavanger, Norway, July 4, 1825, has been issued:

HISTORY OF THE NORWEGIAN PEOPLE IN AMERICA

By Dr. O. M. Norlie

This history is the product of a lifetime of research, giving ample evidence of the author's untiring energy and painstaking accuracy. It will prove a mine of information, from which future historians of America will produce many nuggets of historic truth. His elucidation of the discovery of America by the Norsemen alone is quite enough to determine the opening chapters of any future history of our country worthy of the name.

Dr. Norlie has for all time fixed the place of the Norwegian element in the making of the American nation. We believe that it will prove a notable addition to the history of our country.

The book contains over 400 pages with illustrations. Price, \$2.00.

COMMEMORATION SUNDAY PROGRAM

With Order of Service

In order to make the service on Sunday, July 5, uniform in all the congregations thruout the Norwegian Lutheran Church of America, the Centennial Committee has prepared a Souvenir Program which contains besides historical data pertaining to the history of our Church and the Norse-Americans, a special Commemoration Sunday Ritual with special hymns to be used during the Festival Service. This program is furnished free.

NOTE: Dr. Norlie's History and the Commemoration Program are both published by the Centennial Committee and should be ordered from

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THE CENTENNIAL CANTATA

Text by Rev. B. J. Rothnem

Music by F. Mellius Christiansen

This beautiful, impressive composition, easy to render, will add greatly to the church celebration of the centennial, to be held simultaneously in July in all the parishes of the Church thruout the United States and Canada. The Cantata is written for Soprano and Baritone solos and choir with orchestra accompaniment. It is suggested that the various choirs in a parish, community or county join in producing the cantata, thereby making the performance a general community event. Here is a wonderful opportunity for the many local choral unions in the Northwest and elsewhere, to celebrate the Norse-American Centennial in a dignified way and at the same time offer a real musical treat. Organize, the sooner the better, and order your supply of the cantata now, so that you can begin practicing early.

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